

Saint-Saëns, Camille  
[Concerto, violoncello, no. 1, op.  
33, A minor; arr.]  
1er concerto pour violoncelle et  
orchestre



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# 1<sup>er</sup> CONCERTO

POUR

*VIOLONCELLE et ORCHESTRE*

PAR

**C. Saint-Saëns**

Op. 33

Violoncelle et Piano

DURAND S.A Editions Musicales



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**Violoncelle et Piano**

**DURAND S.A.** Editions Musicales

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# 1<sup>er</sup> CONCERTO POUR VIOLONCELLE

Violoncelle et Piano  
par l'Auteur

C. SAINT-SAËNS  
Op. 33



All<sup>o</sup> non troppo

VIOLONCELLE

PIANO

All<sup>o</sup> non troppo

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DURAND S.A. Editions Musicales

D. F. 1594

21, RUE VERNET 75008 PARIS

D. &amp; F. 1594

This page contains six systems of musical notation, each consisting of a vocal line (top staff) and a piano accompaniment (bottom two staves). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**System 1:** The piano part begins with a *pp* (pianissimo) marking. The vocal line features a melodic line with some grace notes.

**System 2:** Handwritten annotations include an arrow pointing to a note in the vocal line, the word "ash!" written below the piano part, and fingerings "1 2 3 4" and "1 2 3 4" written above the piano part. A *dim.* (diminuendo) marking is present at the end of the system.

**System 3:** Dynamic markings include *dim.*, *p* (piano), and *f* (forte) in the vocal line, and *pp* and *sf* (sforzando) in the piano part.

**System 4:** The vocal line has a *dim.* marking. The piano part has a *pp* marking and a *dim.* marking.

**System 5:** The vocal line has a *pp* marking. The piano part has a *pp* marking.

**System 6:** The vocal line has a *cresc.* (crescendo) marking. The piano part has a *sf* marking.

At the bottom left, there is a handwritten "Ped." (pedal) marking and a circled "A" above the first staff of the system.

Accel.

*f*

*p*

*rit*

*f*

*C*

*Animato*

*f*

*p*

*f*

*p*

*f*

*p*

*cresc.*

*sempre p*

*f*

*A*

*F E E P*

*C*

*60 DHE*

*1*

*2*

*A B G B DHE*

*mf*

*ff*

*fog.*

*mf*

All<sup>o</sup> moltoAll<sup>o</sup> molto

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes tempo markings "All<sup>o</sup> molto" and "Tempo 1<sup>o</sup>", and dynamic markings "f", "p", "pp", and "tutto pp". There are also handwritten annotations like "D+", "A", "D", "Ded.", "m.g.", and "tutto pp".



Handwritten musical score for piano, page 6. The score consists of six systems of staves. The first five systems are in 3/4 time, and the sixth system is in 4/4 time. The music features complex arpeggiated patterns in the right hand and simpler accompaniment in the left hand. Handwritten annotations include *cresc.*, *poco cresc.*, *p cresc.*, *più cresc.*, *f*, *pp*, *mf*, and *p*. Fingering numbers (1-5) are written above many notes. The key signature has one sharp (F#).

E

*f*

*dim.* *dol.*

*p*

*pp*

*pppp*

*Rit.*

*dim.* *pp*

*no ped*

*quick*

*tenuto*

*✓*

## F Allegretto con moto

una corda-  
*pp sempre*

*pp sempre*

*pp dolce assai*

*pp*





First system of music. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with slurs and dynamic markings *sf* and *p*. The lower staff is in bass clef, featuring chords and a melodic line with slurs. A *tr.* (trill) marking is present above the first measure of the lower staff. The system concludes with a triplet of eighth notes in the lower staff, numbered 1, 2, 3.

Second system of music. The upper staff continues the melodic line with slurs and a *pp* (pianissimo) dynamic marking. The lower staff features a triplet of eighth notes in the first measure, numbered 1, 2, 3, followed by a *pp* marking. The system ends with another triplet of eighth notes, numbered 1, 2, 3.

**Accel.**

Third system of music. The upper staff contains a rapid, continuous melodic line. The lower staff consists of sustained chords in both treble and bass clefs.

Fourth system of music. The upper staff begins with a *tr.* (trill) marking and a *G* note. The lower staff features a complex, rapid melodic line with many beamed notes and slurs.

Fifth system of music. The upper staff continues with a melodic line and a *tr.* marking. The lower staff features a complex, rapid melodic line with many beamed notes and slurs.

First system of musical notation. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic. The bottom two staves are a grand staff (treble and bass clefs) with block chords and some moving lines.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves show more complex harmonic textures with block chords and some moving lines.

Third system of musical notation. The top staff features a melodic line with a crescendo (*cresc.*) and a decrescendo (*dim.*) marking. The bottom two staves show block chords and some moving lines.

Fourth system of musical notation. The top staff has a melodic line with a piano (*pp*) dynamic. The bottom two staves show block chords and some moving lines, with a piano (*pp*) dynamic marking.

Fifth system of musical notation. The top staff continues the melodic line. The bottom two staves show block chords and some moving lines.

First system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music features various chords and melodic fragments. A handwritten 'cb' is visible in the first measure of the grand staff. The dynamic marking *pp* appears in the third measure of the grand staff.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves continue the grand staff. The dynamic marking *p* is present in the first measure of the top staff, and *dim.* is in the last measure. The grand staff continues with chords and melodic fragments.

Third system of musical notation. The top staff begins with a handwritten 'H' and 'Tempo 1°'. The bottom two staves begin with a handwritten 'Ficc' and 'Tempo 1°'. The dynamic marking *pp* is in the first measure of the grand staff, and *p* is in the second measure. The music features a change in tempo and dynamics.

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves continue the grand staff. The dynamic marking *crese.* is in the last measure of the grand staff. The music features a crescendo.

Fifth system of musical notation. The top staff continues the melodic line. The bottom two staves continue the grand staff. The dynamic marking *p cresc.* is in the first measure of the grand staff, and *sf* is in the last measure. The music features a piano crescendo and a fortissimo dynamic.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex, rapid sixteenth-note passages. The key signature has two sharps (F# and C#). The system concludes with three measures marked with a fortissimo (*sf*) dynamic.

The second system of musical notation consists of two staves. The upper staff begins with a 'J' time signature, indicating a half note. It features a series of chords and some melodic lines. The lower staff continues with a similar harmonic texture. A fortissimo-piano (*fp*) dynamic marking is present in the middle of the system.

The third system of musical notation consists of two staves. The upper staff has a melodic line with some rests, while the lower staff provides a steady accompaniment. The system ends with a fortissimo (*f*) dynamic marking.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with trills and grace notes. The lower staff has a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is used in the third measure of the system.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line that tapers off towards the end, marked with a *dim.* (diminuendo) instruction. The lower staff continues with a rhythmic pattern. A piano (*p*) dynamic marking is present in the fourth measure.

## K Un peu moins vite

Un peu moins vite

*p*

*mf*

*pp*

*cresc.*

*f*

*f*



**L**

*f* *p* *sf* *p* *dim.* *p*

M

*cresc.*

*f*

*sfpp*

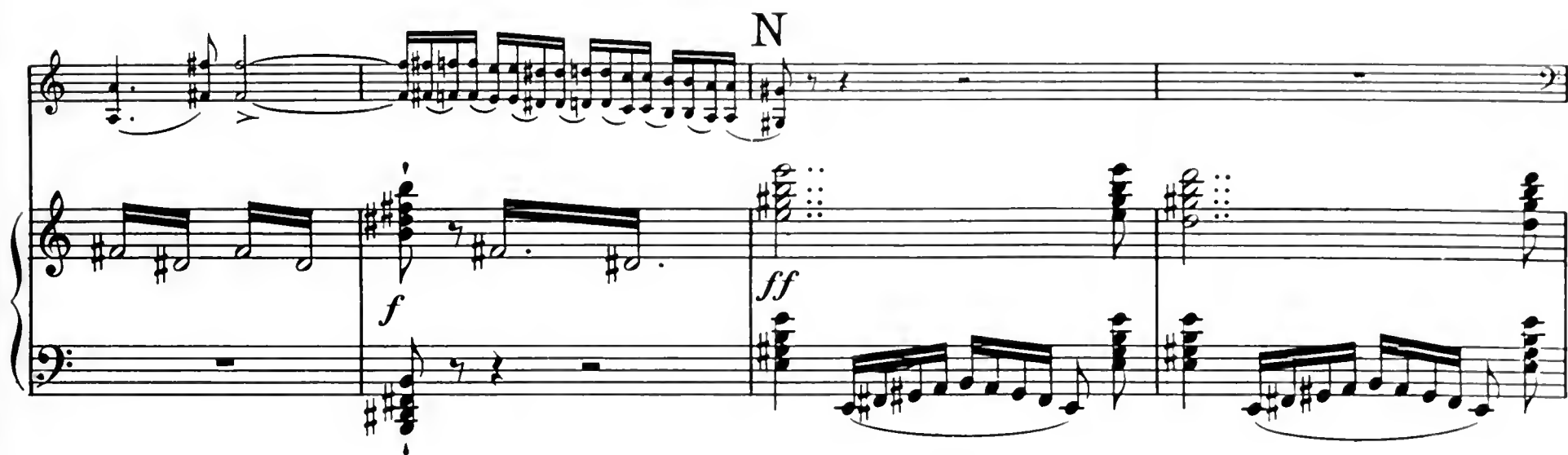
*f* *pp*

*f* *pp*





The first system of musical notation consists of three staves. The top staff is a single melodic line with a long, sweeping upward slur covering several measures, ending with a *ff* (fortissimo) dynamic marking. The middle and bottom staves are a grand staff (treble and bass clef) with chords and some melodic fragments. The bottom staff has a *f* (forte) dynamic marking.



The second system of musical notation consists of three staves. The top staff begins with a melodic line marked with an *N* above it. The middle and bottom staves are a grand staff with chords and melodic lines. The bottom staff has a *f* (forte) dynamic marking, and the middle staff has a *ff* (fortissimo) dynamic marking.



The third system of musical notation consists of two staves. Both staves feature complex, rapid sixteenth-note passages. The top staff has a key signature change to one flat (B-flat) and a *b* (basso) marking. The bottom staff has a *b* (basso) marking.



The fourth system of musical notation consists of two staves. The top staff has a *dim.* (diminuendo) marking. The bottom staff has a *p* (piano) marking. Both staves feature complex, rapid sixteenth-note passages.



The fifth system of musical notation consists of two staves. The top staff has a *p* (piano) marking. The bottom staff has a *p* (piano) marking. Both staves feature complex, rapid sixteenth-note passages. The system ends with a double bar line.

0

*mf*

*pp*

*m.g.*

*dolce*

18

First system of the musical score. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music features a melodic line with a triplet of eighth notes in the third measure, followed by a series of eighth and sixteenth notes. The system ends with a double bar line.

Second system of the musical score. It begins with the word "OSSIA" above the staff. The system is divided into two parts. The first part is marked "Rit. poco a poco ad lib." and features a melodic line with a series of eighth notes. The second part is marked "a Tempo" and features a melodic line with a series of eighth notes. The system ends with a double bar line.

Third system of the musical score. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music features a melodic line with a series of eighth notes. The system ends with a double bar line.

Fourth system of the musical score. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music features a melodic line with a series of eighth notes. The system ends with a double bar line.

Fifth system of the musical score. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music features a melodic line with a series of eighth notes. The system ends with a double bar line.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff consists of a series of chords, primarily triads and dyads, with some eighth-note movement in the bass line.

Second system of musical notation. The upper staff continues the intricate melodic pattern. The lower staff shows a more active bass line with eighth-note chords and some single notes.

Third system of musical notation. The upper staff includes triplets and a 'long' marking over a note. The lower staff has a 'p' (piano) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff features triplets and a 'Ced.' (Crescendo) marking. The lower staff includes a double bar line and a '\*' symbol. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff ends with a 'pp' (pianissimo) dynamic marking. The lower staff includes 'mf' (mezzo-forte) and 'p' (piano) dynamic markings. The system concludes with a double bar line.

First system of musical notation. The upper staff features a melodic line with slurs and a triplet of eighth notes. Dynamic markings *sf* and *mf* are present. The lower staff provides harmonic accompaniment with chords and single notes.

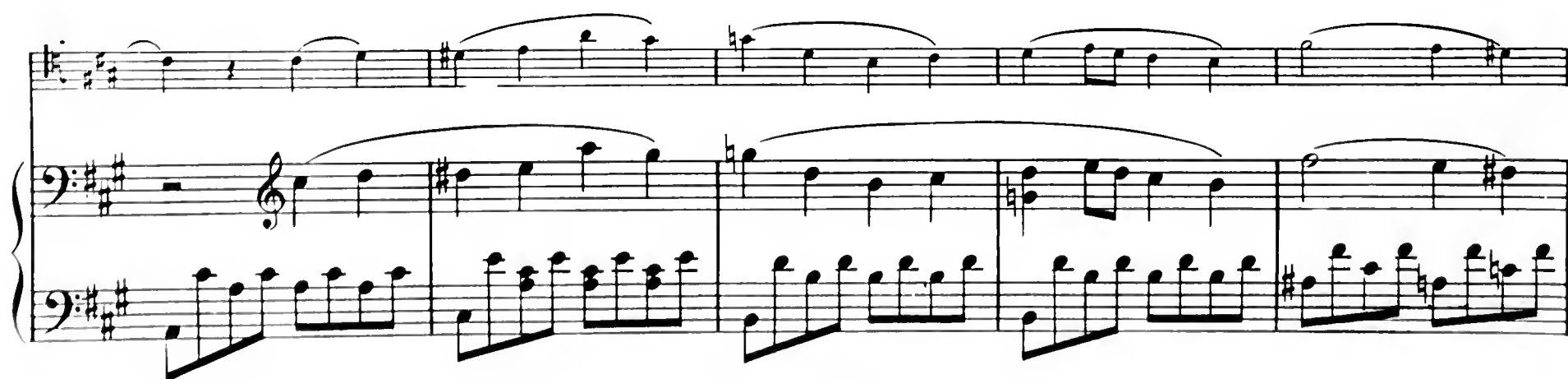
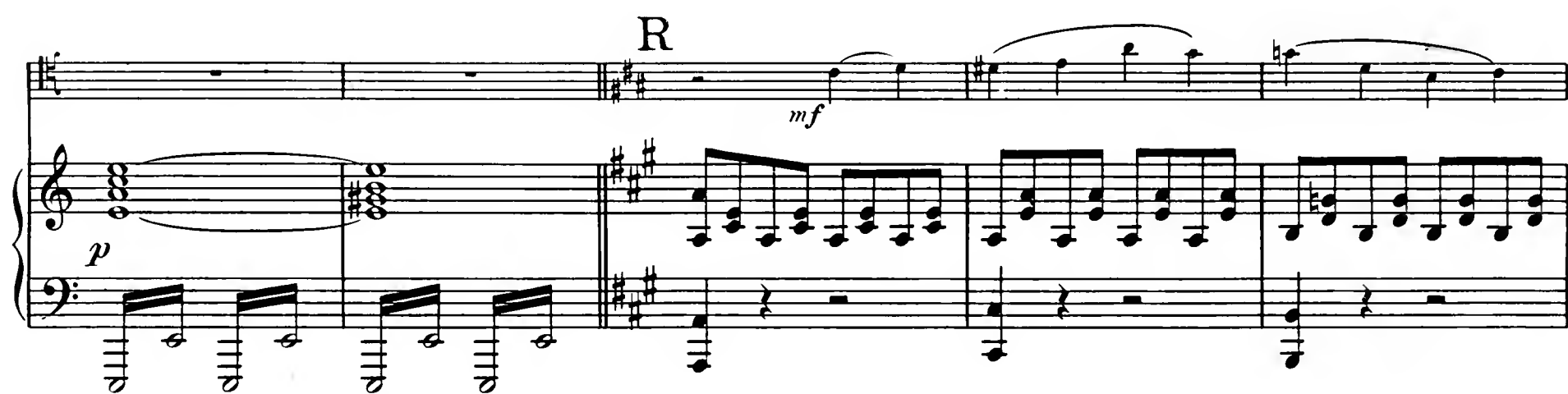
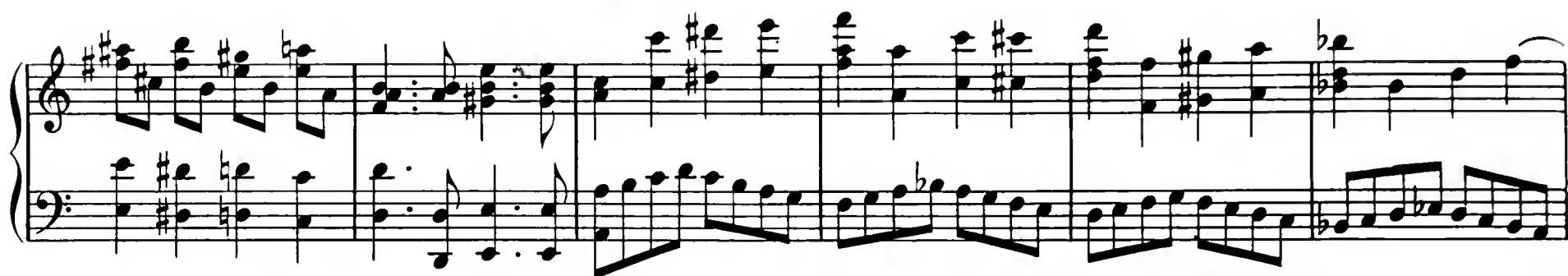
Second system of musical notation. The upper staff continues the melodic line with slurs and a *cresc.* marking. The lower staff features a more active accompaniment with sixteenth-note patterns.

Third system of musical notation. The upper staff begins with a *P* **Più allegro** instruction. The lower staff has a **Più allegro (comme le 1<sup>er</sup> mouv<sup>t</sup>)** instruction. Dynamic markings *f*, *sf*, *p cresc.*, and *f* are used throughout the system.

Fourth system of musical notation. The upper staff features a melodic line with slurs and a triplet. The lower staff continues the accompaniment with chords and single notes.

Fifth system of musical notation. The upper staff features a melodic line with slurs and a triplet. The lower staff continues the accompaniment with chords and single notes.

## Molto allegro





First system of musical notation. The upper staff features a melodic line with a *cresc.* marking. The lower staff contains a complex accompaniment with sixteenth-note patterns and a final triplet.

Second system of musical notation. The upper staff continues the melodic line with a *più cresc.* marking. The lower staff features a more active accompaniment with frequent sixteenth-note runs.

Third system of musical notation. The upper staff includes a *ff* dynamic marking and triplet markings. The lower staff has a *cresc.* marking and a *f* dynamic marking at the end of the system.

Fourth system of musical notation. The upper staff contains triplet markings and a melodic line. The lower staff consists of sustained chords and rests.

Fifth system of musical notation. The upper staff is mostly rests. The lower staff features a *ff* dynamic marking and a complex accompaniment of chords and sixteenth notes.





# Œuvres Modernes pour Piano

*Extrait du Catalogue*

## PIANO A DEUX MAINS

<b>Alexandrovitch (G.)</b> 6 Pièces .....	<b>Messiaen (O.)</b> ..... Fantaisie burlesque .....
<b>Arnoux</b> ..... Tarik-lan-la .....	— Ile de feu n° 1 .....
<b>Arroyo (R.)</b> ..... Promenade madrilène .....	— Ile de feu n° 2 .....
<b>Aube (L.-M.)</b> ..... Sonate provençale .....	— Modes de valeurs .....
<b>Barraine (E.)</b> ..... Prélude .....	— Neumes rythmiques .....
<b>Bondeville (E.)</b> ..... Sonate .....	— Préludes .....
<b>Bourguignon (Fr.)</b> Cinq pièces brèves .....	— Vingt regards sur l'Enfant Jésus .....
<b>Busser (H.)</b> ..... Tourangelles .....	<b>Meeuwisse</b> ..... Sonatine .....
<b>Casadesus (R.)</b> ..... Toccata .....	<b>Montaland (Ch.)</b> ... Six Pièces (Recueil pour enfants) .....
<b>Chardon (J.)</b> ..... Deux Pièces (Menuet - Réjouissance) .....	<b>Obouhow (N.)</b> ..... Pièces pour piano (transcrites dans la notation Obouhow) .....
<b>David (J.)</b> ..... Évocation vespérale .....	<b>Pascal (Cl.)</b> ..... Album de Lisette et Poulot .....
— Le marais et ses moulins ..	— Bal improvisé (le) .....
<b>Djabadary</b> ..... Lecouri .....	— Toccata .....
— Navrouli .....	<b>Potiron (H.)</b> ..... Variation et fuguette .....
<b>Dutilleux (H.)</b> ..... Sonate .....	<b>Poulenc (Fr.)</b> ..... Soirées de Nazelles .....
<b>Favre (G.)</b> ..... Balises .....	— Suite Française .....
— Conte d'Armor .....	<b>Renault (A.)</b> ..... Danse n° 1. Danse n° 2 .....
— Prélude de l'Autre Mère ...	— Divertissement. - Sérénade de Fantasio .....
<b>Gaujao (E.)</b> ..... Impulsions .....	<b>Rowley (A.)</b> ..... Sonate .....
<b>Ginastéra (A.)</b> ..... Danzas Argentinas .....	— Suite .....
<b>Golestan (Stan)</b> .... Thème, Variations et Danse .....	<b>Samazeuilh (G.)</b> ... Esquisses .....
<b>Henry (Ch.)</b> ..... Noël swing .....	— Evocation .....
<b>Honegger (A.)</b> ..... Deux esquisses (Notation Obouhow) .....	<b>Sancan (P.)</b> ..... Berceuse .....
— Variations .....	— Boîte à musique .....
<b>Hubeau (J.)</b> ..... Divertissement .....	— Caprice héroïque (main gauche seule) .....
<b>Ibert (J.)</b> ..... Pastourelles .....	— Dusting .....
<b>Inghelbrecht (D.E.)</b> Étude sur des modes antiques (Notation Obouhow) ..	— Mouvement .....
<b>Jolivet (A.)</b> ..... Cinq danses rituelles : ..	— Pièces enfantines (1 <sup>er</sup> Degré) ..
— Initiatique, du héros, nuptiale, du rapt, funéraire ...	— Pièces enfantines (2 <sup>e</sup> Degré) ..
<b>Kouguell (Arkady)</b> Parva sed apta .....	— Toccata .....
<b>Laubry (J.J.)</b> ..... Dix Préludes .....	<b>Florent Schmitt</b> ... Clavecin obtempérant .....
<b>Lazarus (D.)</b> ..... Carnaval héroïque .....	— Enfants .....
<b>Le Grand (R.)</b> ..... Le Bal .....	— Scènes de la vie moyenne ..
<b>Lesur (D.)</b> ..... Ballade .....	— Suite sans esprit de suite : ..
— Pastorale variée .....	— Majeza. Charmilles. Pécorée de Calabre. Thrène. Bronx. ..
— Pavane .....	<b>Strimer (J.)</b> ..... Mosaïque, 18 Préludes .....
<b>Maillard (P.)</b> ..... Caprice .....	<b>Tchérepnine (A.)</b> ... Pour petits et grands (12 Pièces) .....
— Etude en quarts .....	— Chant et Refrain .....
— Petite suite .....	<b>Trébinsky (A.)</b> ..... 4 Bagatelles .....
<b>Margat (Y.)</b> ..... Impromptu valse .....	— Toccata .....
— Une valse .....	
<b>Maurice (P.)</b> ..... Mémoires d'un chat .....	

## PIANO 4 MAINS

<b>Aubert (L.)</b> ..... Feuille d'Images, 5 pièces enfantines .....
<b>Caplet (A.)</b> ..... Un tas de petites choses .....
<b>Lesur (L.)</b> ..... Bouquet de Béatrice .....
<b>Maingueneau (L.)</b> .. 4 morceaux très faciles .....
<b>Florent Schmitt</b> ... Feuillet de Voyage, 2 suites ..
— Une semaine du Petit Elfe ..
— Ferme l'œil .....

## 2 PIANOS 4 MAINS

<b>Aubert (L.)</b> ..... Suite .....
<b>Casadesus (R.)</b> ..... Six Pièces : Algérienne, Anglaise, Russe, Sicilienne, Française, Espagnole .....
<b>Messiaen (O.)</b> ..... Visions de l'Amen .....
<b>Ropartz (J. Guy)</b> ... Pièce en si mineur .....
<b>Florent Schmitt</b> ... Trois Rapsodies : Française, Polonaise, Viennoise .....
<b>Tailleferre (G.)</b> ..... Jeux de Plein air .....

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EXTRAIT DU CATALOGUE

Musique PIANO et VIOLONCELLE

Albert (B.), Sur les bords de l'Oise, deux morceaux faciles :  
N° 1. Soupirs .....  
N° 2. Sourires .....

Aubert (L.), Berceuse, extraite de la Suite brève, transcription par l'auteur .....  
— Op. 9. N° 1, Madrigal .....

Bach (J.-S.), Aria en ré, p. J. DELSART .....  
— Choral "Wer nur den lieben Gott lässt walten" par J. WITKOWSKI .....

Bachet (A.), Deux pièces pour piano, transcription  
I. Barcarolle nocturne.  
II. Petite histoire.  
Réunies .....

Batta (A.), L'Abandonnée, rêverie-caprice .....  
— Cantilène .....  
— Oh ! dites-moi, de KOTSCHOUBY .....

Battanchon (F.), Op. 52. Barcarolle .....  
— Op. 53. Prière du matin .....

Bazelaire (P.), Aria .....

Beethoven L'Absence .....

Bernard (E.), Op. 46. Sonate en sol .....

Bernard (R.), Sonate en do .....

Binet (F.), Berceuse .....  
— Le refrain de Perrette .....

Bizet (G.), Le Bal, transcrit .....  
— Petit mari, petite femme, transcrit .....  
— La Poupée, transcrit .....  
— La Toupie, transcrit .....

Blair Fairchild, Op. 63. Sonate, piano et violon, transcrit par J. CASSADO .....

Boccherini, Menuet (Les Folies d'Espagne), par R. LORS .....

Boëllmann (L.), Op. 23. Variations symphoniques .....  
— Op. 25. Suite gothique. Menuet transcrit .....  
— Prière, transcrit .....

— Op. 31. 2 morceaux :  
N° 1. Valse lente .....  
N° 2. Menuet .....

— Op. 40. Sonate .....

Braga (G.), Serenata .....

Brahms (J.), Op. 38. 1<sup>re</sup> Sonate en mi mineur .....  
— Op. 39. 2<sup>de</sup> Sonate en fa .....

Brandoukoff (A.), Elégie .....  
— Pesnia, chanson russe .....

Branga (R.), Ecole progressive du violoncelle. Douze petites pièces faciles à la 1<sup>re</sup> position.

1<sup>re</sup> Série :  
I. Elégie .....  
II. Moujik .....  
III. Mélancolie .....  
IV. En Ecosse .....  
V. Berceuse .....  
VI. Nostalgie .....

2<sup>de</sup> Série :  
VII. Sérénade ibérienne .....  
VIII. Scandinavisk .....  
IX. A Grenade .....  
X. Passepied .....  
XI. Barcarolle .....  
XII. Burlesque .....

De Caix d'Hervelois, pièces de viole (ou violoncelle) extraites du premier livre, transcrites par A. CHAPUIS :  
Premier recueil .....  
Deuxième recueil .....

Caplet (A.), Epiphanie (d'après une légende éthiopienne). I. Cortège, II. Cadence, III. Danse des petits nègres .....  
— Improvisations (d'après le Pain Quotidien) .....  
— Un tas de petites choses  
N° 1. Une petite berceuse .....  
N° 2. Une petite barcarolle .....

Casella (C.), Chant d'amour, pensée élégie .....  
— En Andalousie, boléro .....  
— Nuit de Juin, rêverie .....

Chaminade (C.), Gavotte .....  
— Pièce romantique .....

Chapuis (Aug.), Impressions Sylvestres :  
1<sup>re</sup> Au bord de l'Etang (Réverie) .....  
2<sup>de</sup> Le Vieux chêne (Légende) .....  
3<sup>de</sup> Sous les grands hêtres (Choral) .....  
4<sup>de</sup> Dans la clairière (Évocation) .....  
5<sup>de</sup> Les Ombres du soir (Danse) .....  
— Fantaisie concertante .....  
— Sonate, la mineur .....

Chevillard (C.), Op. 11. 4 petites pièces .....  
— Op. 15. Sonate .....

Cran (J.), Sonate .....

Debussy (Cl.), Première Arabesque, transcrit .....  
— Deuxième Arabesque, transcrit .....  
— Les Cloches, mélodie, transcrit par F. RONCHINI .....  
— Danse : 1. Danse sacrée ; 2. Danse profane, transcription .....

Debussy (Cl.), La Fille aux cheveux de lin (extrait des Préludes), transcription par L.-R. FEUILLEARD .....

— Le Petit Berger (extrait de la suite "Children's Corner") .....  
— Petite suite :  
1<sup>re</sup> En bateau, transcrit .....  
2<sup>de</sup> Cortège, .....  
3<sup>de</sup> Menuet, .....  
4<sup>de</sup> Ballet, .....

— Printemps, paraphrase, par L. ROQUES M.F. ....  
— Romance, mélodie trans. par F. RONCHINI .....  
— Sonate en ré mineur .....

Diémer (L.), Op. 22. Sonate .....  
— Op. 34. Romance .....  
— Op. 56. Menuet .....

Dukas (P.), Villanelle, transcrit .....  
Dupin (P.), Rythmes berceurs :  
1<sup>re</sup> Songerie .....  
2<sup>de</sup> Veille .....  
3<sup>de</sup> Nocturne .....

Durand (A.), Op. 76. Gai printemps .....  
Durand (J.), Romance .....

Falkenberg (G.), Caprice .....  
Fauré (G.), Op. 109. 1<sup>re</sup> Sonate .....  
— Op. 117. 2<sup>de</sup> Sonate .....  
— Dans la Nymphée, transcr. de L. GARBAN .....  
— Diane Sélène, .....  
— Masques et Bergamasques, deux transcr. de L. FOURNIER .....  
1. Menuet .....  
II. Pastorale .....

Ferroud (P.-O.), Sonate en la .....  
Fontenailles (H. de), Elégie .....

Fournier (P.), Adagio .....  
Gaubert (Ph.), Poème romanesque .....  
Gelli (E.), Appassionato .....

Godard (B.), Op. 61. N° 1. Aubade .....  
— Op. 61. N° 2. Scherzo .....  
— Op. 104. Sonate en ré mineur .....

Guiraud (E.), Deux romances sans paroles :  
N° 1. Mélancolie .....  
N° 2. Scherzando .....  
— PICCOLINO, Cavatine .....  
— PICCOLINO, Mélodrame .....

Hændel, Célèbre largo, p. J. DELSART .....

Hauser (M.), Op. 11. Six romances s. paroles :  
N° 1. Chanson d'amour .....  
N° 2. Chanson du berceau .....  
N° 3. Barcarolle .....  
N° 4. Chant du soir .....  
N° 5. La Capricieuse .....  
N° 6. Romance .....  
Réunies .....

Hekking (G.), Danse campagnarde .....  
— Danse pour les Sakharoff .....  
— Joutjou mécanique .....  
— Menuet de l'Enfant .....  
— Menuet pour Casals .....

Hollmann (J.), Adagietto .....  
— Andante religioso .....  
— Intermezzo .....  
— Le Rouet .....  
— Souvenir de Berck, valse .....

Huré (J.), Air .....  
Indy (V. d'), Op. 55. Choral varié .....  
— FERRAAL, Introduction du 1<sup>er</sup> acte, par L. ROQUES .....

Jemain (J.), Sonate .....  
Jongen (J.), Valse .....  
— Op. 18. Concerto .....  
— Op. 39. Sonate .....

Labey (M.), Op. 10. Lied .....  
Lalo (E.), Chants russes, Lento du Concerto russe .....

Lefebvre (Ch.), Op. 98. Sonate .....  
Lucas (E.), Prière .....

Maleingrau (Paul de), Sonate .....  
Massenet (J.), Deux pièces .....  
— Andante (extrait) .....

Mendelssohn (F.), Allegretto de la 2<sup>de</sup> symphonie (cantate) .....  
Ollone (Max d'), Elégie .....

Ordinaire (R.), Op. 17. Menuet .....  
— Op. 61. Deuxième rêverie .....

Pierné (G.), Sonate en fa dièse mineur (en une partie) .....  
Pillois (J.), Trois pièces pour violon et piano, transcrites par Madeleine MONNIER .....  
Jeu .....  
Nocturne élégiaque .....  
Sérénade espagnole .....

Rabey (R.), Berceuse .....  
— Chanson napolitaine .....  
— Elégie .....

Raff (J.), Op. 85, n° 3. Cavatine .....  
— N° 6. Tarentelle .....

Ravel (M.), Berceuse sur le nom de Fauré .....  
— Malaguena. Extrait de la Rapsodie espagnole. Transcrit par L. FOURNIER .....  
— Menuet extrait du tombeau de Couperin. Transcrit par L. FOURNIER .....  
— Menuet, extrait de la Sonatine, transcrit par L. ROQUES .....  
— Pavane de la Belle au Bois dormant, transcrit par F. RONCHINI .....

Rhené-Baton, Poème élégiaque .....  
— Sonate en ut .....

Rieu (A.), Six petits morceaux. Très faciles ..  
Roger-Ducasse, Romance .....  
Ronchini (F.), Andantino en ré .....

Ropartz (J. Guy), Rapsodie .....  
— 1<sup>re</sup> Sonate en sol mineur .....  
— 2<sup>de</sup> Sonate en la mineur .....

Rousseau (Sam.), Sonate en la mineur .....

Saint-Saëns (C.), Op. 32. Sonate en ut mineur .....  
— Op. 33. Concerto en la mineur .....  
Réduction des instruments à vent, pour le piano, par F. WAEL-MUNK .....

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— Op. 40. Danse macabre. Transcription de la mélodie .....  
— Op. 43. Allegro appassionato .....  
— Op. 45. Le Déluge, prélude .....  
— Op. 51. Romance en ré .....  
— Op. 60. Réverie du soir, extraite de la Suite algérienne .....  
— Op. 61. 3<sup>o</sup> Concerto de violon, Andantino transcrit par Th. VAUTIER .....  
— Op. 75. Sonate, piano et violon, transcrit par F. RONCHINI .....  
— Op. 85. Cloches du Soir (transcrit par RONCHINI) .....

— Op. 91. Chant saphique .....  
— Op. 119. 2<sup>o</sup> Concerto .....  
— Op. 123. 2<sup>o</sup> Sonate .....  
— Op. 158. Prière .....  
— Le Cygne, extrait du Carnaval des animaux .....  
— L'Éléphant, extrait du Carnaval des animaux, transcr. par L. GARBAN .....  
— ETIENNE MARCEL, Pavane, par J. DELSART ..  
— Air de Béatrix « O beaux rêves évanouis », transcrit par A. PIGUET .....  
— SAMSON ET DALILA, Danse des Prêtresses de Dagon .....  
— 2 Transcriptions par G. PAPIN.  
N° 1. Mon cœur s'ouvre à ta voix .....  
N° 2. Printemps qui commence .....

Salmon (J.), Berceuse .....  
— Op. 7. Suite .....  
— Op. 8. Intermezzo .....  
— Op. 11. 2<sup>o</sup> Nocturne .....  
— Op. 13. Morceau de fantaisie .....

Samazeuilh (G.), Sérénade, Transcription par l'auteur .....  
Schmitt (Florent), Op. 24. Chant élégiaque .....  
— Op. 54. Lied et Scherzo .....  
— Op. 77. Final Réduction par l'auteur .....

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— Op. 20. Deuxième mazurka .....  
— Op. 21. Prélude .....  
— Op. 22. Berceuse .....

Vierne (L.), Op. 27. Sonate en si mineur .....

Pour les œuvres de R. Wagner,  
voir le catalogue de l'Édition Classique

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— Malaguena. Danse espagnole .....  
— Rêve .....  
— Souffrance .....

Wieniawski (J.), Op. 26. Sonate .....











